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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Question Two** | **Achievement** | |  | **Merit** | **Excellence** |  |  |
|  | **Describe** | |  | **Explain** | **Appreciate** |  |  |
|  |  |  |  |  |
|  | 2. Note: Question | A response that shows | | A response that shows **convincing** | | A response that shows **perceptive** | |  |
|  | (a) is designed | **understanding** will explain why | | **understanding** will explain how | | **understanding** will explain how | |  |
|  | to scaffold | an aspect of setting is used by | | an aspect of setting links to other | | the writer interests the reader in | |  |
|  | candidates towards | the writer interests the reader in | | details to interest the reader in | | the action and have supporting | |  |
|  | Achievement. | the action, and have supporting | | the action, and have supporting | | evidence. | |  |
|  | Candidates must | evidence. | | evidence. | | *NB A perceptive answer will* ***explain*** | |  |
|  | explain at (a) iii, | *NB. An answer showing* | | *NB A convincing answer will* ***explain*** | |  |
|  | (b) or (c) to gain | ***ideas in terms of the purpose*** | |  |
|  | Achievement. | *understanding* ***will make a*** | | ***how significant aspects of the*** | | ***of the text to capture readers’*** | |  |
|  |  | ***statement and explain it in terms*** | | ***text work together to create*** | | ***interest by involving them in the*** | |  |
|  | The points in bold | ***of the effect/meaning created.*** | | ***meaning.*** | | ***rafting action*** *with vivid description* | |  |
|  | describe what is |  |  |  |  | *and compelling travel narrative. The* | |  |
|  | expected to meet |  |  |  |  | *writer is* ***entertaining, informing*** | |  |
|  | the criterion at |  |  |  |  | ***and persuading the reader,*** *to* | |  |
|  | each level. |  |  |  |  | *help promote the experience. A* | |  |
|  |  |  |  |  |  | *typical ‘E’ answer will refer to 3 or* | |  |
|  |  | *NB. Many of the suggested answers* | *to* | | *questions 1, 2 and 3 have been* |  |
|  | The additional | *more specific techniques in the a-c* | |  |
|  | points suggest | *taken from actual Year 11 student responses.* | | | | *answers.* | |  |
|  | ways in which |  |  |  |  |  |  |  |
|  | ***LINES 1-18*** | | ***LINES 1-18*** | | ***LINES 1-18*** | |  |
|  | the quality of |  |
|  | understanding may |  |  |  |  |  |  |  |
|  | *Candidates might discuss one or* | | *Candidates might discuss one or* | | *Candidates might discuss one or* | |  |
|  | be ‘stepped up’ |  |
|  | from Achieved, | *more of the following points (with* | | *more of the following points* | | *more of the following points (with* | |  |
|  | to Merit, to | *appropriate example(s).* | | *(with appropriate example(s).* | | *appropriate example(s).* | |  |
|  | Excellence. | (i) Instant action-packed start (‘In | |  |  | The first sentence gives no | |  |
|  |  | a split-second our raft flips’ / | |  |  | introduction but goes straight into | |  |
|  |  | ‘thrashing’ / ‘flailing' | |  |  |  |  |  |
|  |  |  | |  |  |  | |  |

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|  |  | **Achievement** | **Merit** | **Excellence** |  |
|  |  | **Describe** | **Explain** | **Appreciate** |  |
| *Question 2* | (ii) | The reader from the beginning is | To begin with, the reader isn’t even | the action-packed setting, and so |  |
| *continued…* |  | ‘in’ the action | sure about the exact setting- the | instantly involves the reader into the |  |
|  |  |  | action comes in the first words. | action, after the ‘alliterative ‘wet and |  |
|  |  |  |  | wild’ title. |  |
|  |  |  |  |  |  |
|  | (i) | Dangerous situation (‘tumble into | The variety of several present tense | The writer uses 7 verbs in the first |  |
|  |  | biting river’/ ‘disoriented’ | verbs (‘flips’ / ‘tumble’ / ‘pop’) | 3 lines to symbolize the constant |  |
|  |  | / ‘lost, underwater’ / ‘fighting … | and present participles (‘flailing’ / | quick action. The second sentence |  |
|  |  | to surface’/ ‘frigid’) | ‘fighting’) convey rapid, changing | makes it sound as if she may drown |  |
|  | (ii) | The writer shows that from the | action and show the writer is in the | so this makes us want to read on |  |
|  |  | start that she is in a potentially | middle of a scary scene. | and see what happens next in the |  |
|  |  | risky setting. |  | action. |  |
|  |  |  |  |  |  |
|  | (i) | ‘we realize’/ ‘ we whoop and | The 1st person plural pronoun | First person plural (‘we’) pronouns |  |
|  |  | holler’ | allows readers to more easily | encourage reader interest in the |  |
|  | (ii) Using ‘we’ makes us feel part of | | interest themselves in the action. | action better than 3rd person |  |
|  |  | plural (‘they’) narrative which tends |  |
|  |  | the action. |  |  |
|  |  |  | to ‘distance’ readers and lessen |  |
|  |  |  |  |  |
|  |  |  |  | interest in the action. |  |
|  |  |  |  |  |  |
|  | (i) | ‘twisting’ / ‘turning’ / churning’ | The river itself is described as being | Even though she happily survives |  |
|  |  | / ‘longest river’/ ‘rocks’ /’rapids’ | violent and potentially dangerous, as | (‘jubilant cackle’) the first tip-out, |  |
|  | (ii) | Supports the idea of the setting | the writer lists the hazards she has | paragraph 2 records factors which |  |
|  |  | being on a big, powerful river. | yet to face. | may make the rafting action even |  |
|  |  | Suggests the idea that the rafters |  | more risky, using a triple listing |  |
|  |  | may come to grief. |  | technique (‘twisting, turning, |  |
|  |  |  |  | churning’) of present participles, |  |
|  |  |  |  | which interest the reader in the |  |
|  |  |  |  | action as it makes the up-coming |  |
|  |  |  |  | action more ominous. |  |
|  |  | |  |  |  |
|  | (i) ‘How many rapids..?’ | | The effect of using questions is to | The use of repeated interrogatives |  |
|  |  | / ‘How many corners..?’ | involve the reader. It is as if we can | makes the reader wonder about |  |
|  |  | / ‘how many rocks…?’ | see into mind. | each problem and they want to |  |
|  | (ii) Shows challenges of raft trip to | |  | keep reading about the following |  |
|  |  | come. |  | action to find the answers. |  |
|  |  | |  |  |  |
|  | (i) ‘I tumble’ / ‘I’m lost’ | | The personal pronoun makes the | First person singular narrative, |  |
|  |  | / ‘I’m interested..’ | action she is involved in more | typical of travel writing, explains |  |
|  | (ii) Using ‘I’ shows us that the writer | | believable. We share the excitement | feeling of excitement, thrill, and |  |
|  |  | is the one in the raft. | of the narrator herself ( I ‘emit | nervousness about the unknown |  |
|  |  |  | a jubilant cackle’ – first person | setting of the river. The tone reflects |  |
|  |  |  | narrative). | the writer’s relief about emerging |  |
|  |  |  |  | unscathed from the physical stress, |  |
|  |  |  |  | and subsequent enjoyment of the |  |
|  |  |  |  | initially scary action. |  |
|  |  |  |  |  |  |
|  | (i) | ‘Rangitaiki’ / ‘North Island’s | Many readers would have heard | References to geographic details, |  |
|  |  | Bay of Plenty’ / ‘14kms’ | of this big river so the details add | proper names of the river and |  |
|  | (ii) | Geographical details make the | authenticity- the setting is not | the North Island to build a sense |  |
|  | imagined- the action is real. | of place to the description and |  |
|  |  | setting more believable. |  |
|  |  |  | ‘ground’ the action in reality. |  |
|  |  |  |  |  |
|  |  |  |  | The length of 14kms (the ‘longest’ |  |
|  |  |  |  | = superlative) suggests the current |  |
|  |  |  |  | will be very strong. |  |
|  |  |  |  |  |  |
|  | (i) | ‘biting’ / ‘jacuzzi’ | Figurative images / aural techniques | Richly connotative vocabulary and |  |
|  | (ii) | By using comparisons the writer | are used to help readers imagine the | imagery to describe the feelings of |  |
|  |  | shows the water is cold and | action. Metaphor / personification: | fear, then relief, then anticipated |  |
|  |  | bubbling. | ‘biting’ / ‘flailing’ / ‘thrashing’ | excitement before the action of the |  |
|  |  |  | / ‘jacuzzi’ / ‘fighting’ | raft trip so we want to read on to |  |
|  |  |  | Onomatopoeia: ‘pop’ / ‘cackle’ | see what happens. Travel-writers |  |
|  |  |  | / ‘whoop’ | sometimes uses hyperbole (is the |  |
|  |  |  |  | raft really ‘huge’?) to excite readers. |  |
|  |  |  |  |  |  |
|  | (i) | ‘he assured us’ | The use of reported speech about | Indirect speech shows the initial |  |
|  | (ii) | The guide has to give the rafters | the raft guide’s warnings about | fears of the group are allayed by |  |
|  | ‘good practice’, and the fact they | the guide’s ‘planned’ raft tip-up |  |
|  |  | a safety talk which suggests their |  |
|  |  | needed a planned ‘flip’ to ‘assure’ | and talk. The fact that he needs to |  |
|  |  | trip could be dangerous. |  |
|  |  | them, which shows the upcoming | take these precautions conveys the |  |
|  | (iii) ‘we whoop and holler’ | |  |
|  | action will be risky, to need such | ideas that the group’s experience |  |
|  | (iv) The writer shows the group is | |  |
|  | good preparation. | of being tipped out scared them, |  |
|  |  | excited. |  | and they then become confident, |  |
|  |  |  |  | (‘we whoop’), knowing they are |  |
|  |  |  |  | well-prepared for action to come. |  |
|  |  | *Continued on page 6* | *Continued on page 6* | *Continued on page 6* |  |
|  |  |  |  |  |  |

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|  |  | **Achievement** | **Merit** | **Excellence** |  |
|  |  | **Describe** | **Explain** | **Appreciate** |  |
| *Question 2* |  |  |  | The writer interests us by taking us |  |
| *continued…* |  |  |  | through each step of the build-up. |  |
|  |  |  |  |  |  |
|  | (v) | ‘thrashing’ / ‘jacuzzi’/ ‘lost’… | The 1st paragraph is action- | The travel writer skilfully balances |  |
|  | (vi) ‘calm’ / ‘laughing’ | | packed and contrasts with the | the action at the beginning with |  |
|  | (ii) | contrasting ideas | 2nd paragraph where the writer, | the more thoughtful, fact-filled 2nd |  |
|  | safely back on the raft, deliberately | paragraph. Even so, mentioning |  |
|  |  |  |  |
|  |  |  | describes the setting and her ideas | ‘rapids’ that might be ‘hit’, and |  |
|  |  |  | about the trip. | ‘rocks they have to ‘dodge’ in the |  |
|  |  |  |  | same paragraph promises even |  |
|  |  |  |  | more exciting action and greater |  |
|  |  |  |  | thrills to come. |  |
|  |  | |  |  |  |
|  | ***LINES 1-18 [quest (b)]*** | | ***LINES 1-18 [quest (b)]*** | ***LINES 1-18 [quest (b)]*** |  |
|  |  |  |  |  |  |
|  | (i) | ‘springy curls’ / ‘like a wet dog’ | The metaphor (‘springy’) and the | Figurative language is used to help |  |
|  | (ii) | show he has long hair and | simile (‘like a wet dog’) help interest | us visualise his unruly hair and |  |
|  |  | enjoys a laugh even on himself | us in Nick’s actions. | interest us in the comedy routines of |  |
|  |  |  |  | the self-effacing raft-guide. |  |
|  |  |  |  |  |  |
|  | (i) | “Good practice” he assured | The reported speech (‘he assured | Use of the words such as ‘planned’ |  |
|  |  | us’ / ‘safety talk’ / ‘planned; | us’) helps us interest the reader by | and ‘executes’ helps us understand |  |
|  |  | executed’ | describing each step of the safety | that Nick’s actions are deliberate |  |
|  | (ii) | Safety checks show the reader | procedures. | and thoughtful so we can share the |  |
|  |  | writer’s reassurance that she is well- |  |
|  |  | the action may be dangerous. |  |  |
|  |  |  | prepared for the action to come. |  |
|  |  |  |  |  |
|  |  |  |  |  |  |
|  | (i) | ‘14kms’ / ‘155km in length’ | Data given by Nick indicates he is | The facts Nick tells the rafters |  |
|  |  | / ‘longest river’ | knowledgeable about the Rangitaiki. | reinforce the fact that the river is big |  |
|  | (ii) | statistics used |  | and strong which should make the |  |
|  |  | trip more exciting. |  |
|  |  |  |  |  |
|  |  |  |  |  |  |
|  | (i) | ‘laughing’ / he’s got his head...in | Nick enjoys fun and shows he is | The travel-writer knows that most |  |
|  |  | the frigid water’ / ‘spraying us’ | also prepared to enjoy the bracing | people who go rafting are young |  |
|  | (ii) | Nick has a good sense of | water. Present participles (‘-ing’) | and adventurous so her descriptions |  |
|  | make action immediate. | of the raft-guide’s humorous rituals |  |
|  |  | humour and fun. |  |
|  |  |  | would interest that target audience |  |
|  |  |  |  |  |
|  |  |  |  | of readers. |  |
|  |  |  |  |  |  |
|  | (i) | “Woo!” / “You guys ready for | Direct speech with exclamation | The use of the minor sentence ‘(are) |  |
|  |  | this!?” | marks and everyday expressions | You ...ready for this?’ , and the slang |  |
|  | (ii) | Nick’s comments show he really | show Nick is a relaxed, enthusiastic | of ‘guys’ and ‘woo’ (onomatopoeia) |  |
|  | type of guy. | gives the reader the idea Nick is |  |
|  |  | enjoys his job. |  |
|  |  |  | a carefree, informal , young New |  |
|  |  |  |  |  |
|  |  |  |  | Zealander. The writer’s portrayal |  |
|  |  |  |  | of Nick would interest the target |  |
|  |  |  |  | readers. |  |
|  |  | |  |  |  |
|  | ***LINES 19-39*** | | ***LINES 19-39*** | ***LINES 19-39*** |  |
|  |  |  |  |  |  |
|  | (i) | ‘weave’ / ‘plunges’ / ‘scream’ | The reader goes on the | Just as the writer bonds with |  |
|  |  | / ‘roaring’ / ‘steers past us’ | chronological trip via the narrative. | her ‘raft-mates’, we as readers |  |
|  |  | / ‘bob along’ / ‘laughs’ / ‘warms’ | The use of such a big variety of | experience the adrenalin build-up |  |
|  | (ii) | the action gets faster then | verbs helps us experience both the | and calming down near the end. |  |
|  |  | quieter at the end compared to | high action moments and also the | The structure helps the reader |  |
|  |  | the start | funny and more peaceful ones on | vicariously experience the fun action |  |
|  |  |  | the trip. | of a raft trip and maybe book a live |  |
|  |  |  |  | one with the company who probably |  |
|  |  |  |  | sponsored the writer like many |  |
|  |  |  |  | travel stories. |  |
|  |  |  |  |  |  |
|  | (i) | ‘excitedly’ / ‘raucously’ | Adverbs explain the different | The reader’s emotions are |  |
|  |  | / ‘furiously’ / ‘gently’ | reactions of the group to the action | stimulated by the use of adverbs |  |
|  | (ii) the writer’s feelings about the | | they experience so we understand | which help involve us-it shows us |  |
|  |  | action are given at different | better. | ‘how’ she feels and not just ‘what’ |  |
|  |  | stages of the trip |  | so we can enjoy the roller-coaster |  |
|  |  |  |  | feelings of the trip. |  |
|  |  |  |  |  |  |
|  | (i) | ‘slippery’ / ‘foamy’ / ‘icy’ | Modifiers / adjectives help the | Sensory appeals (‘slippery’-touch; |  |
|  |  | / ‘flawless’ /’blue’ | reader picture the action. | ‘blue’- sight) give the reader more |  |
|  | (ii) | descriptions of each aspect of |  | clarity as to the details of scenes |  |
|  |  | and action. |  |
|  |  | the action |  |  |
|  |  |  |  |  |
|  |  |  |  |  |  |
|  |  | *Continued on page 7* | *Continued on page 7* | *Continued on page 7* |  |
|  |  |  |  |  |  |

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|  |  | **Achievement** | **Merit** | **Excellence** |  |
|  |  | **Describe** | **Explain** | **Appreciate** |  |
| *Question 2* | (i) | Nick suddenly looks at me’ | Short sentences build tension and | Short simple sentences support |  |
| *continued…* |  | / “Forward”, he yells’ | excitement of the action. | the times when much is occurring |  |
|  | (ii) | lots of action is shown by lots of |  | on the raft, to interest the reader in |  |
|  |  | quick-changing action. |  |
|  |  | sentences |  |  |
|  |  |  |  |  |
|  | (i) | “Paddle left!” / ‘Quick!” | The yelled (exclamation marks) | A series of direct speech |  |
|  | (ii) | Shouted instructions indicate | commands give the idea that the | imperatives (“Turn right!”... “right |  |
|  | guide wants them to act fast to | down!”) called by the guide convey |  |
|  |  | the urgency of the situation. |  |
|  |  | prevent a calamity. | the immediacy and interest reader |  |
|  |  |  |  |
|  |  |  |  | in urgency of the action required by |  |
|  |  |  |  | the rafters. |  |
|  |  |  |  |  |  |
|  | (i) | ‘he calls’ / ‘he yells’ / ‘he | The different verbs convey the way | The different verbs imply the action |  |
|  |  | instructs’ | Nick has to make the rafters act | changes in its level of urgency |  |
|  | (ii) | Nick is confident in each part of | quickly. | which adds interest. |  |
|  |  | the action. |  |  |  |
|  |  |  |  |  |  |
|  | (i) | ‘Wet and Wild’ owner Noel | The writer makes it clear that the | The company name is alliterative |  |
|  |  | Rusden | action is authentic by using these | (for memorability) and evokes the |  |
|  | (ii) | giving the actual company name | proper nouns. | idea that the action will be both |  |
|  |  | and owner |  | ‘wet’ and ‘wild’. |  |
|  |  |  |  |  |
|  |  |  |  |  |  |
|  | (i) | ‘infected with Nick’s trademark | The metaphors of ‘trademark’ and | The word ‘bellows’ implies that Nick |  |
|  |  | enthusiasm’ / ‘bellows excitedly’ | ‘infected’ show that Nick is known | is well-built, to suggest the action |  |
|  | (ii) | Nick has a reputation for | for his enjoyment of rafting action | of the trip is so intense that a guide |  |
|  |  | enjoying the action. | and this is ‘catching’ for writer and | needs to be strong but his style |  |
|  |  |  | reader. | makes the action fun as well. |  |
|  |  |  |  |  |  |
|  | (i) | ‘We only let him out at | Nick’s sense of humour is shown | The writer helps interest the reader |  |
|  |  | weekends’ / ‘Nick laughs | several times during the trip, and | in the action by relating moments |  |
|  |  | uproariously’ / ‘You picked a | his boss knows he is a bit wild. | that show Nick’s colourful character |  |
|  |  | miserable day for this trip’ | This appeals to the young readers | and this is confirmed by Noel’s |  |
|  | (ii) | Nick is known for his ‘out there’ | that go rafting and interests young, | comment. He can be ironic, as |  |
|  | rather than, say, old pensioners. | seen in the comment about the |  |
|  |  | behaviour and is witty and |  |
|  |  |  | ‘miserable’ day under the ‘flawless |  |
|  |  | enjoys a joke. |  |  |
|  |  |  | blue sky’. |  |
|  |  |  |  |  |
|  |  |  |  |  |  |